

Teacher Resource 2018

A Monkey Baa Theatre Company Production

Josephine Wants To Dance

This uplifting, humorous tale of a kangaroo's dream to dance is a celebration of passion, tenacity and individuality.



A brand new Australian musical based on the book by
Jackie French and Bruce Whatley,
conceptualized by Eva Di Cesare, Sandra Eldridge and Tim McGarry.

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About this Resource

This resource has been designed for use with students in Early Childhood-Year 4, and covers the subjects of Drama, Dance, English and Visual Arts. Because the show is touring nationally, links to the Australian Curriculum for each subject and year level have been included throughout the resource. Links to The Early Years Learning Framework and Framework for School Aged Care in Australia can be found at the back of this resource. On the pages of each of the activities, you will find icons that connect to the relevant General Capabilities and Cross Curriculum Priorities of the Australian Curriculum, as shown below.

Relevant General Capabilities and Cross Curriculum Priorities

-  Literacy
-  Creative and Critical Thinking
-  Personal and Social Capability
-  Numeracy
-  Ethical Understanding
-  Intercultural Understanding
-  Aboriginal and Torres Strait Islander Histories and Cultures

Monkey Baa Theatre Company acknowledges the traditional owners of Country throughout Australia, and recognises their continuing connection to land, waters and community. We pay our respects to them and their cultures, and to elders both past and present.

Monkey Baa Theatre Company



Image: Eva Di Cesare (Left), Tim McGarry (Centre) and Sandra Eldridge (Right)

Monkey Baa Theatre Company's vision is to stage vital theatre that exhilarates and inspires young minds, hearts and imaginations. It is a multi award-winning theatre company that creates, presents and curates quality theatre experiences for young audiences. It is Australia's widest-reaching touring company, having conducted over 25 national tours to 135 regional and remote communities across every state and territory of Australia; including 4 international tours and over 2,500 performances, as well as engaging with 1.2 million young people.

Established in 1997, by Eva Di Cesare, Sandra Eldridge and Tim McGarry, the company has been creating inspiring, award-winning theatre for young audiences for twenty years, and has adapted over 15 classic Australian stories for the stage. Some of their plays have been published and are available from Currency Press and PlayLab. At Monkey Baa we believe theatre should be an integral part of every young person's life, providing a pathway towards a better understanding of the world we inhabit, both individually and collectively.



Image: Jeremy Miller (Executive Director) with Eva Di Cesare (Left) and Sandra Eldridge (Right)

The Story of Josephine



Josephine Wants to Dance is a story about having dreams and believing in yourself...

Josephine is a kangaroo – who loves to dance. Her little brother, Joey, tells her that kangaroos don't dance, they hop, but Josephine continues to point her toes and leap through the air. When a ballet troupe comes to the sleepy town of Shaggy Gully, Josephine is eager to be involved. As the ballet company prepares to perform, Josephine sneaks into town and peers through the window as the dancers rehearse. She watches the dancers for hours and hours, and then she practices her spins, swirls, pirouettes and curtseys, as she desperately wants to dance like the ballerinas in pink tutus and silk ballet shoes. On the day of the first performance, the ballet company finds themselves in trouble as the prima ballerina twists her ankle, and the understudy gets a splinter in her toe. Josephine's talents are called upon to help save the day...but can she do it, and more importantly, does it matter that she's a kangaroo?

What was the inspiration behind the story?

According to Jackie French, Josephine is based on a real kangaroo, just as Pete the Sheep and Diary of a Wombat were based on real animals too. Josephine is based on a roo called Fuchsia who came to Jackie's family with a broken tail in plaster, as she'd been caught in a barbed wire fence. They weren't sure if she would ever be able to hop again, but Josephine was a determined little kangaroo, and slowly but surely, she started to hop, jump, leap...and dance! As she recovered, she started dancing around the kitchen to Newspaper Mama with Jackie's son, and she also joined Jackie's family on afternoon walks to keep them company and show off her best dance moves!

Why did Monkey Baa choose to adapt Josephine Wants to Dance?

Monkey Baa Theatre Company's Creative Directors spend a lot of time reading books to discover the next work to adapt. To be suitable for a stage show, they believe that the book needs to have a strong protagonists journey, obstacles, conflict, drama, and a satisfying, and hopefully exhilarating, conclusion. Josephine Wants to Dance is part of the Shaggy Gully trilogy; which contains Pete the Sheep and Diary of a Wombat. The company would love to present all three plays together, as all three books inform audience members about community, and they work together to celebrate the strength of being an individual, being true to yourself and the importance of collaborating with others (even if that means bashing down doors to get carrots-like Mothball in Diary of a Wombat). When they first read Josephine Wants to Dance, they loved the book and its themes. Josephine is about having the courage to be yourself and follow your dreams, but it also highlights the importance of hard work and the discipline and dedication that it takes to succeed. Josephine Wants to Dance also presented them with the opportunity to explore great physical theatricality on stage, and it has allowed them to collaborate with the Pete the Sheep team again, and the Australian Ballet.

Australian Curriculum Links: Drama

Foundation-Year 2

- Explore role and dramatic action in dramatic play, improvisation and process drama (ACADRM027)
- Use voice, facial expression, movement and space to imagine and establish role and situation (ACADRM028)
- Present drama that communicates ideas, including stories from their community, to an audience (ACADRM029)
- Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples (ACADRR030)

Year 3-4

- Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama (ACADRM031)
- Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)
- Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama (ACADRM033)
- Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons (ACADRR034)





Theme and Character

We love that Josephine is about not only having a dream but recognising the need to work hard for that dream. Tenacity, perseverance and resilience.
Sandra Eldridge & Eva Di Cesare-Creative Directors.

Dance and ballet is for everybody, if your identity, who you are, connects with dance, that's ok, embrace that.
Tim Harbour - Choreographer.

With perseverance, learning from other people, and looking at the world around you, you can suddenly take everything in and go on to do what you want to do.
Jonathan Biggins - Director.

Throughout the book and the production, you will notice that Joey isn't very supportive and accepting of his sister Josephine, as he believes that "kangaroos don't dance". This is hard for Josephine as she loves to dance, and she doesn't want anyone to tell her not to, or to doubt her abilities. Josephine is courageous as she has the determination to follow her passion and prove to everyone that kangaroos CAN dance!

Elbow Partners Brainstorm

- Ask the students to find a partner and then give them a couple of minutes to brainstorm the important messages that they think are explored within the story of Josephine Wants to Dance.
- Go around the room and get each pair to share one message that they identified. You might like to write their answers up on the board as you go.

You might like to integrate these key points into your discussion to guide the students:

- It is important to accept and support the differences in others, as being different is what makes us unique individuals.
- It is important to find something that brings you joy and to follow your dreams, even when others may doubt you along the way.
- It is important to believe in yourself and in others, and to work hard to achieve your dreams.

Circle of Dreams

- Students stand in a drama circle.
- Ask a student volunteer to stand in the middle of the circle and mime a hobby that they love to do.
- Choose another student from around the circle to guess what the student in the centre of the circle is miming. Once they guess correctly, they then have to replace the student in the middle of the circle. The activity continues around the circle until all students have had a turn.

Encouragement Alley

- Ask one student to volunteer to take on the role of Josephine. They will need to think about how they can use movement to express the character of Josephine.
- Ask the rest of the students to stand in two lines facing each other. They will all be in-role as Joey, so they will need to think about how they can use their voice and movement to express the character of Joey.
- Ask the student playing Josephine to walk down the alley past each student. As Josephine walks past each student, they need to offer Josephine some words of support and encouragement so that she feels ready to go onstage and perform.
- Before you begin you might like to give the students a few moments to think carefully about what they could say.



Energising and Focusing the Animals

Josephine's Rose

- Students form a line across the back of the classroom.
- Choose one student to be Josephine. This student sits on a chair at the front of the room facing away from the rest of the group. Underneath the chair will be Josephine's rose. The aim is for the rest of the class to try and take Josephine's rose without being caught.
- When you say "GO", the rest of the class begins to slowly walk towards Josephine. You can ask the students to move in the way of an Australian bush animal of their choice. Ask the students to consider which animal they think would be the most successful. Students must not run or touch any other student.
- The student playing Josephine can turn around at any time. When Josephine turns around the rest of the class needs to freeze.
- If you see anyone moving, you can send them back to the starting line.

Brolga, Lyrebird and Kangaroo

Resources needed:

- A hat or container
- A slip of paper that says **BROLGAS: STAGE LEFT**
- A slip of paper that says **KANGAROOS: CENTRE STAGE**
- A slip of paper that says **LYREBIRDS: STAGE RIGHT**

Instructions:

- Split the room into three sections by laying some tape on the floor.
- Introduce the students to the three different sections and tell them what the corresponding animal is for each.
- Ask the students to go and stand in one of the sections on the floor. They must not talk or touch anyone else, and they must be facing the front.
- Slowly count down from 5 and then call out FREEZE! Once you call out freeze, all students must stay in their chosen area and freeze as the corresponding animal. Remind the students that they mustn't be across 2 sections, and they cannot change once you call FREEZE!
- Pull out a piece of paper from the hat/container and read out the corresponding animal. All students standing in that section must go and sit down in the audience space and quietly watch the rest of the game.
- Keep playing until there is a winner. You can play multiple rounds of this game, and give out prizes if you wish.



Josephine Wants To Dance

© Bruce Whatley, 2006, from Josephine Wants To Dance by Justine French and Bruce Whatley. Published by HarperCollins Publishers Australia



Moving and Devising with the Animals

Josephine Says

Ask the students to do the actions below, but only when you say "Josephine says" before the instruction. You can play this as an elimination game if you wish, where the students are out if they do the action without you saying "Josephine says" before the instruction.

Instructions:

- Josephine says spin around once
- Josephine says hop on one leg twice
- Josephine says do spirit fingers
- Josephine says do a star jump
- Josephine says click your fingers
- Josephine says pat your knees
- Josephine says stomp your feet
- Josephine says crouch on the ground
- Josephine says clap three times



Animal Walk and Shapes

- Ask the students to walk around the space and then call out different Australian animal names that the students have to walk as.
- You might like to use the following animals from the book: kangaroo, brolga, lyrebird and wombat.
- The next step is to call out a number with an animal (for example: 6, possum), and the students have to form groups of that size, and create a freeze frame of that animal using the bodies of all members in their group. They have to do this without speaking.

Devising Scenes from Josephine Wants to Dance

- Split the class into groups of 4-5 and let them choose their favourite part of the book to bring to life in a short scene. They might like to focus on their 2 favourite pages.
- Students can use the dialogue in the book to guide their scenes, and they should think about how they can interpret the different characters through voice and movement choices.
- You might like to allocate each group with a narrator who can help inform the audience of what is happening on stage.
- At the end of the lesson ask each group to perform in front of the class (you can give them more time depending on how they are going). At the end of each performance, ask the rest of the class to provide positive feedback.



Josephine Plot Tableau

Creating a Tableau of Josephine Wants to Dance

- Split the students into groups of 4-5, and ask them to spread out around the space.
- As you call out each of the plot sections below, ask each group to work together to come up with a frozen tableau that represents that part of the plot.
- Give students a limited time frame to create each freeze frame so that they have to work as a team and quickly accept each other's offers.

Josephine Plot Sections

1. Josephine loved to dance, so she did it everywhere that she went.
2. Josephine danced with the brolgas, the lyrebirds, the emus and the eagles.
3. Josephine saw a poster on a tree advertising that the ballet was coming to Shaggy Gully.
4. Josephine snuck into town and watched the dancers rehearsing.
5. One of the professional ballerinas hurt her ankle and the understudy got a splinter.
6. Josephine jumped through the window of the dance studio and the director was so impressed with her moves, that he said that she could be in the show.
7. The costume designer made Josephine a tutu and some ballet shoes.
8. Josephine performed in her first ballet show and she did a magnificent job.
9. The audience loved it so much that it inspired them all to get up and dance too

Putting it all Together

- Allocate each group 1-2 of the plot sections above (depending on how many students you have).
- Give the students a couple of minutes to revise their freeze frame for that plot section.
- This time they will also have to come up with one line of dialogue that represents that particular section. They will need to chant their dialogue in unison when they are presenting their freeze frame to the rest of the class.
- Once they have finished rehearsing, ask all of the students to sit in the audience space with their group members.
- Call out each plot section in chronological order and ask each group to jump up quickly and present their freeze frame. You will then have a lovely snap shot of the whole book presented in tableus. You might like to film the finished product once the students have rehearsed the running order a couple of times.





Shaggy Gully Process Drama

Phase 1: Getting ready for an adventure!

- This process drama involves the teacher being in-role as an expedition leader that is taking the students on an adventure to explore Shaggy Gully.
- The expedition leader asks the class to stand in 2 straight lines and explains to the class that they will be going on an adventure to Shaggy Gully. The leader then asks the class to start marching on the spot by calling out these instructions: LEFT, LEFT, LEFT, RIGHT, LEFT! LEFT, LEFT, LEFT, RIGHT, LEFT! Ask the students to follow you as you march around the classroom in a circle formation.
- Then call HALT, and the students must freeze so that they are ready to listen to the next instruction.

Phase 2: Crawling through the caves!

- Warn the students that you can see a big cave up ahead and that the only way you will be able to make it to Shaggy Gully is to crawl through the cave.
- Ask the students to get down on their hands and knees so that they are ready to crawl. Ask them to be careful as the cave isn't very big and you don't want them to hit their heads on the way through! It's also very dark in the cave and quite cold! You can pretend that you have a torch so that you can help them see what is ahead. Ask the students to follow you as you crawl through the cave in a circle formation on the ground.
- Once everyone is through the cave, call HALT and the students must freeze to listen to the next instruction.

Phase 3: Exploring the Magical Bushland!

- Tell the students that up ahead you can see some HUGE magical trees! You will have to get through the bushland to be able to get to Shaggy Gully.
- Ask the students to spread out around the room so that they have their own space on the floor where they won't be able to touch anyone else. In this phase, the students will be using their bodies to become magical trees that grow way up into the sky.
- Ask the students to get down as small as they can on the ground like a little seed. Tell them that when you clap your hands 3 times that they will need to slowly get up and grow bigger and bigger, and stretch their arms all the way up to the sky like strong branches. Ask them to reach their fingers out wide like the leaves on a tree, and to sway their arms in the air, imagining that there is a gentle breeze.
- Tell them that when you clap your hands 3 times that they will need to slowly get smaller and smaller, back down on the ground like a little seed.
- Once all the students are on the ground like little seeds, ask them to sit up quietly so that they are ready for the next instruction.



Shaggy Gully Process Drama

Phase 4: Josephine's Relatives

- Tell the students that they have finally arrived in Shaggy Gully, and that they will now get the opportunity to meet Josephine's relatives. In this phase, the students will be using their bodies to become kangaroos.
- Ask the students to lay on the floor with their eyes close and pretend that they are a sleeping kangaroo.
- Ask them to start to imagine that their skin is transforming into the skin of a kangaroo and that they are growing a nice fur coat. Remind them to keep their eyes closed.
- Ask them to imagine that the kangaroo is dreaming of some lovely grass to eat.
- Tell them that when you clap your hands 3 times they need to slowly wake up as if they are a kangaroo. They are only allowed to move in their little space on the floor, but they cannot talk. Ask them to pretend that they are eating some grass in the manner of a kangaroo.
- Tell them that when you clap your hands 3 times that they need to begin to move around the room as a little kangaroo.
- Once the kangaroos have explored the fields of Shaggy Gully, ask them to FREEZE where they are so that you can take a photo of all of the kangaroos in the gully!
- Tell the students that the kangaroos are starting to feel a little tired, so they need to slowly find their original sleeping spot and put themselves back to sleep.
- Wait until all students have found their spots and are quietly resting, then ask them all to stand up quietly and sit in the audience space ready to listen to their next instruction.

Phase 5: Shaggy Gully Postcard

- Tell the students that they will need to create a postcard of Shaggy Gully that they can give to their family and friends as a souvenir.
- One at a time ask the students to enter the space and make a frozen position of something that they think they would see in Shaggy Gully.
- Ask them to hold their frozen position until everyone has entered the space and joined the postcard. Encourage them to use levels and to build off each other's ideas.
- The expedition leader then takes an imaginary photograph. Once the photo has been taken, ask the students to sit quietly in a drama circle.

Unpacking the Drama

- Go around the circle and ask each student to share how they felt during the drama. What did they like about it? How did they feel when they became a kangaroo and were able to explore the fields of Shaggy Gully? How did they feel becoming a tall tree?





Exploring Dreamtime Stories

Brolga the Beautiful Dancing Bird: Aboriginal and Torres Strait Islander Cultures

Split the class into groups of 3-4, and ask them to sit with their group in the audience space.

As you read each scene below, ask for one group at a time to jump up and act out what is happening in the story. Students are not to speak, but they can use movement and sound. It is really important that students are respectful of the other groups while they're performing.

Scene 1: Long ago back in the Dreamtime there was a very beautiful girl called Brolga. She was the best dancer in the whole land, as her dancing was so graceful.

Scene 2: Now Brolga hadn't always been such a good dancer. When she was a very little girl she used to get up very early in the morning and creep out of the gunyah (shelter) and onto the plains around her camp. Once she was there she would practice swooshing her arms like the Pelican, parading like the Emu and whirling like the wind.

Scene 3: But Brolga didn't just do the old dances. She liked to make up new ones about the trees and the wind, dances about the Spirits and the animals. Soon Brolga's dance became so good that other tribes would come from far away just to watch Brolga dance her beautiful dance.

Scene 4: One day, Brolga went off by herself to dance out onto the dry red plain near her favourite tree, a big old Coolibah tree. Brolga began to dance in its shade, moving with the shadow of the old trees branches. As little puffs of dust rose from her feet, an evil Spirit named Waiwera looked down from his home in the Milky Way and saw Brolga. She was the most graceful and beautiful girl he had ever seen.

Scene 5: Waiwera decided Brolga must be his, so he quickly spun himself into a whirlwind, and flew down onto the plain. As the wind came closer to Brolga it made a sudden great roaring sound and enclosed her. Brolga was swept off her feet and taken away.

Scene 6: When Brolga's tribe discovered she was missing, they went looking for her, but the wind had covered her tracks. They found the old Coolibah tree and a path where the whirlwind had been and decided to follow it. For several days they followed the path of the whirlwind until they came to a hill overlooking a small plain. There below they saw Waiwera and his captive, Brolga. The whole tribe rushed down hurling their spears and boomerangs.

Scene 7: Realizing that he couldn't escape with Brolga, he decided that no one would have her. Waiwera swirled around her and just as the tribe reached her, she vanished. Brolga's tribe watched as the whirlwind wound its way slowly up into the sky. On the spot where it had been there now stood a big old Coolibah tree...but there was no sign of Brolga.

Scene 8: As they stood near the tree that Waiwera had left, a beautiful tall grey bird appeared from behind the tree. The bird began to stretch its wings and instead of flying away it began to dance, making the same graceful moves that Brolga used to make. The bird danced taking long, hopping steps and floating on its graceful wings. It pranced slowly towards them and with one last graceful bound, flew up into the air and away! From then on they all knew that the evil spirit had changed Brolga into a bird.

Reference: Michael J Connolly (Munda-gutta Kulliwari). Dreamtime Kullilla-Art. www.kullillaart.com.au

Australian Curriculum Links: Dance

Foundation-Year 2

- Explore, improvise and organise ideas to make dance sequences using the elements of dance (ACADAM001)
- Use fundamental movement skills to develop technical skills when practising dance sequences (ACADAM002)
- Present dance that communicates ideas to an audience, including dance used by cultural groups in the community (ACADAM003)

Year 3-4

- Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)
- Practise technical skills safely in fundamental movements (ACADAM006)
- Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)





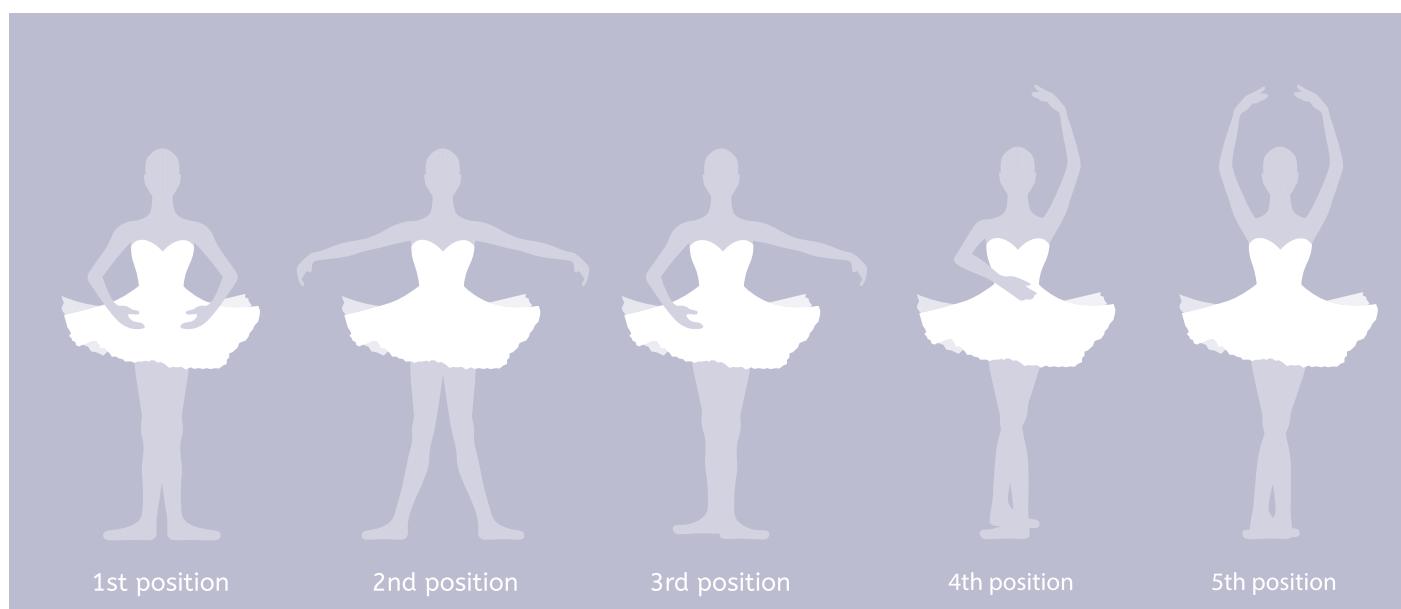
Shake it like Josephine



Introduce the students to the basic ballet positions for the feet:

(You might like to do this by getting the students to use their desk chair as a makeshift ballet barre)

- **First position:** Stand with your heels together and your toes pointing outwards.
- **Second position:** From first position, move your heels apart a little. Make sure that your toes are still pointing outwards.
- **Third position:** Stand with your right foot slightly in front of your left foot, resting in the natural arch of your foot.
- **Fourth position:** From third position, take your right foot forward slightly. Make sure that your feet are still turned out.
- **Fifth position:** From third position, move your right foot to the left so that it is crossing in front of the left foot.
- Once the students are familiar with each of the feet positions, you can introduce them to the arm positions by using the picture below. Then you can test their reflexes by calling out different combinations of the arm and feet positions!
- Remember that with all of the ballet movements below it is really important for the students to have an upright posture, with their core engaged, and proper turn out from the hips.



Devising your own Dance

- Split the class into groups of 4-5 and let them choose one of the animals off the Australian Animal Stimulus Sheet contained in this resource.
- Ask the students to think about how they can use a variety of levels, directions, shapes and speeds to explore the movement of the animal that they have chosen.
- The dance only needs to be 4 counts of 8 long and should contain the following choreographic devices: canon, unison and call and response.
- Remind the students to be aware and respectful of the other students in the space as they plan and rehearse their performance. Ask each group to perform their dance for the rest of the class, and at the end of each performance, ask the students to provide positive feedback.

Australian Curriculum Links: Visual Arts

Foundation-Year 2

- Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107)
- Create and display artworks to communicate ideas to an audience (ACAVAM108)

Year 3-4

- Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111)
- Present artworks and describe how they have used visual conventions to represent their ideas (ACAVAM112)



Brolga Join the Dots Activity





Design your own Kangaroo Poster

Instructions:

Step 1: Colour in and cut out the kangaroo template below.

Step 2: Glue the kangaroo pieces onto a coloured piece of A4 paper.

Step 3: Draw your own body for the kangaroo and decorate your poster by giving your kangaroo a name and decide on a hobby that your kangaroo loves to do. For example: Michaela loves to sing, or Jimmy loves to surf! If you want to you can use your own name and a hobby that you love to do! You might also like to add textured materials to your poster for added effect.

Step 4: Stick your cute kangaroo posters around the classroom to show off to your parents, teachers and classmates.



Australian Curriculum Links: English

Foundation

- Share feelings and thoughts about the events and characters in texts (ACELT1783)
- Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELT1575)
- Retell familiar literary texts through performance, use of illustrations and images (ACELT1580)
- Innovate on familiar texts through play (ACELT1831)
- Listen to and respond orally to texts and to the communication of others in informal and structured classroom situations (ACELY1646)
- Use interaction skills including listening while others speak, using appropriate voice levels, articulation and body language, gestures and eye contact (ACELY1784)
- Deliver short oral presentations to peers (ACELY1647)
- Use comprehension strategies to understand and discuss texts listened to, viewed or read independently (ACELY1650)

Year 1

- Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences (ACELT1582)
- Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts (ACELT1584)
- Recreate texts imaginatively using drawing, writing, performance and digital forms of communication (ACELT1586)
- Respond to texts drawn from a range of cultures and experiences (ACELY1655)
- Use interaction skills including turn-taking, recognising the contributions of others, speaking clearly and using appropriate volume and pace (ACELY1788)
- Use comprehension strategies to build literal and inferred meaning about key events, ideas and information in texts that they listen to, view and read by drawing on growing knowledge of context, text structures and language features (ACELY1660)
- Create short imaginative and informative texts that show emerging use of appropriate text structure, sentence-level grammar, word choice, spelling, punctuation and appropriate multimodal elements, for example illustrations and diagrams (ACELY1661)
- Re-read student's own texts and discuss possible changes to improve meaning, spelling and punctuation (ACELY1662)

Year 2

- Compare opinions about characters, events and settings in and between texts (ACELT1589)
- Create events and characters using different media that develop key events and characters from literary texts (ACELT1593)
- Innovate on familiar texts by experimenting with character, setting or plot (ACELT1833)
- Rehearse and deliver short presentations on familiar and new topics (ACELY1667)-
- Use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures (ACELY1670)
- Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose (ACELY1671)
- Re-read and edit text for spelling, sentence-boundary punctuation and text structure (ACELY1672)

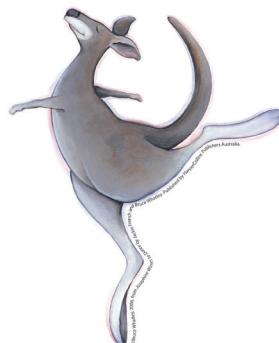
Australian Curriculum Links: English

Year 3

- Understand that paragraphs are a key organisational feature of written texts (ACELA1479)
- Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)
- Create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle (ACELT1601)
- Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676)
- Use interaction skills, including active listening behaviours and communicate in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch and volume (ACELY1792)
- Use comprehension strategies to build literal and inferred meaning and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features (ACELY1680)
- Plan, draft and publish imaginative, informative and persuasive texts demonstrating increasing control over text structures and language features and selecting print, and multimodal elements appropriate to the audience and purpose (ACELY1682) Re-read and edit texts for meaning, appropriate structure, grammatical choices and punctuation (ACELY1683).

Year 4

- Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603)
- Create literary texts that explore students' own experiences and imagining (ACELT1607)
- Create literary texts by developing storylines, characters and settings (ACELT1794)
- Use interaction skills such as acknowledging another's point of view and linking students' response to the topic, using familiar and new vocabulary and a range of vocal effects such as tone, pace, pitch and volume to speak clearly and coherently (ACELY1688)
- Plan, rehearse and deliver presentations incorporating learned content and taking into account the particular purposes and audiences (ACELY1689)
- Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692)
- Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1694)
- Re-read and edit for meaning by adding, deleting or moving words or word groups to improve content and structure (ACELY1695)





Josephine Journalism

Interviewing Josephine

Version 1: Whole Class

- Ask for 3 student volunteers to take a seat at the front of the classroom to take on the role of Josephine.
- The rest of the class can put their hands up to ask Josephine a question. The students playing Josephine must answer each question the best they can by drawing on their knowledge of Josephine, as well as their own imagination in role.
- The teacher can facilitate the session by sharing the questions evenly between the students that are in the hot-seat. You may like to run a few rounds of this activity so that more students can have a turn.

Version 2: Partner Interviews

- Ask the students to find a partner.
- Ask them to decide who is partner A and partner B.
- Partner A will take on the role of Josephine and partner B will have the opportunity to interview Josephine.
- Partner A must answer the questions the best that they can by using their knowledge of Josephine, as well as their own imagination in role.
- After about 3 minutes, ask them to swap so that partner B can have a turn taking on the role of Josephine, and partner A can have a turn at being the interviewer.

Josephine Diary Entry

- Ask the students to write a diary entry from the perspective of Josephine, and ask them to explore how they think she was feeling the night before her big ballet performance. Was she nervous? Was she excited? Did she have any doubts or fears?
- Remind the students to write in 1st person and present tense.

Australian Animals Mini Research Project

- Divide the class into pairs, and ask each pair to choose one of the animals off the Australian Animal Stimulus Sheet contained in this resource.
- Each group has to find 10 fun facts about their chosen animal. They must use at least 5 books or website sources to find their information.
- Each pair must then present their information to the rest of the class as a short oral presentation.





Silent Card Shuffle

Instructions:

- Split the class into groups of 4-5, and ask them to either sit on the floor or at table groups.
- Provide each group with an envelope that will contain cut outs of all of the roles and role descriptions from the table below.
- When you say "Go!" each group needs to empty the contents of the envelope out onto the floor/desk and then match the roles with their correct description.
- Students must not speak during the activity, and if they do you can mix up their cards so that they have to begin again. The idea is that they have to work collaboratively as a team to match the cards as quickly as they can.
- Once a group is confident that they have matched all of roles with the correct description, then everyone in the group needs to put their hands on their head.
- Once the first group has finished, check to see if they have matched all of the cards correctly. If they have then they are the winners, but if they haven't then they need to keep trying.
- All groups must remain silent until the last group has finished.

| | |
|---------------------------------|--|
| Actor | Performs the show on stage |
| Composer | Writes the original music for the show |
| Director | Makes the final decisions about what you see on stage |
| Choreographer | Creates the dance movements for the show |
| Set and Costume Designer | Conceives the ideas for all the set, costumes and props for the show |
| Sound Designer | Selects sound effects and manages all the volume levels of the sounds you hear on stage |
| Lighting Designer | Decides what colours and types of lights are used on stage |
| Stage Manager | Manages all the technical elements on stage and backstage |



Josephine Comprehension Challenge

Instructions:

- Split the class into teams of 4-5, and get them to come up with a name for their team. Write the team names up on the board so that you can tally the scores throughout the game.
- Ask for one team member from each group to sit on a chair at the front of the classroom. They must have their arms hanging down by their sides.
- Ask the students one of the comprehension questions below and the first student to put both of their hands on their head gets to attempt to answer the question.
- If they answer correctly then they get a point for their team (you can have a student volunteer to record the team scores on the board).
- If they answer the question incorrectly then you can ask the question again, except the student that answered incorrectly cannot answer again.
- After each question has been answered correctly then a new team member from each team gets to come up for the next question
- Once you have asked all the questions, you can add up the points to find out which team won the comprehension challenge!

Questions:

1. Who is the author of the book?
2. Can you name 3 animals that Josephine dances with in the book?
3. What is the name of Josephine's little brother?
4. What do you think the role of the ballet director is?
5. What is the name of the town that the ballet is going to?
6. What happened to the prima ballerina in the book?
7. Who is the illustrator of the book?
8. Why does Joey not want Josephine to dance?
9. What did the director give to Josephine when she finishes her performance?
10. What does the audience do at the very end of the book?





Dream Narratives

Choose one of the animals from the stimulus sheet on the next page, and write a short story where that animal is trying to achieve their dream.

Plan Your Story

Character Background: What animal have you chosen to be the main character of your story and what is their name going to be?

Orientation: Where is your story going to be set?

What is your character's dream going to be?

Complication: What is stopping them from achieving their dream?

Resolution: How do they overcome the obstacle in order to achieve their dream?

Narrative Structure Recap:

Orientation (beginning):

This is where you will need to introduce the readers to your main character and what their dream is.

Complication (middle):

This is where you will need to introduce the readers to the obstacle that is holding the character back from achieving their dream.

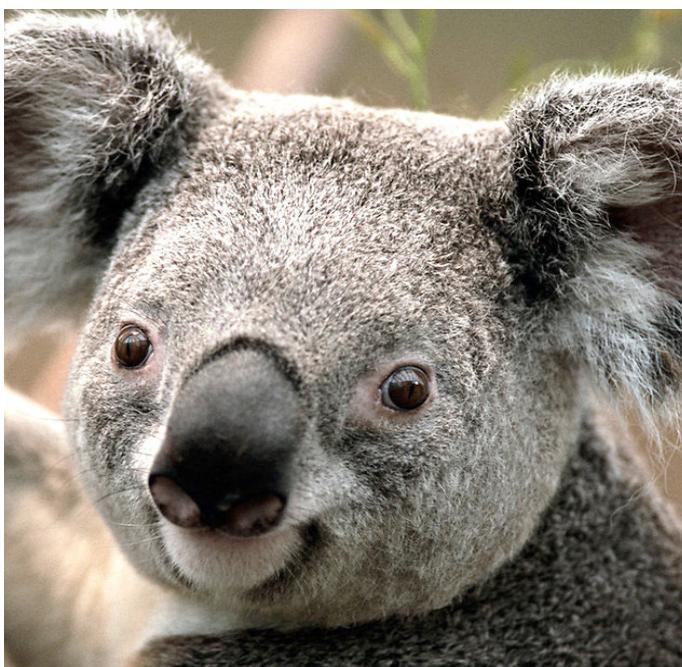
Resolution (ending):

This is where you will need to let the readers know how the main character was able to overcome their obstacle in order to achieve their dream.

Short Story Tips:

- Try to write your story in 3rd person by using the name of your character.
- Try to break your story up into at least three paragraphs (beginning, middle and end).
- Make sure that you edit your work carefully by reading over your story to check that it makes sense and that you have spelt all words correctly.
- Check your punctuation carefully. Do you have full stops and capital letters in all the right places?
- Remember to give your story an exciting title.
- Try to use lots of description to bring your story to life.

Australian Animal Stimulus Sheet





Group Narrative Exercises

Group Devising Challenge

After the students have finished writing their short stories, split the class into small groups of 4-5, and ask them to read their stories to each other. Then ask each group to choose one of the stories from the group to bring to life in a short performance. Ask them to think about how each of the characters in the story would move and speak. You can have one person in each group take on the role of a director or narrator. Give the students a lesson (depending on how they are going) to rehearse their scene and then get each group to perform their devised scenes to the rest of the class. After each group has performed ask the audience for positive feedback.

One Word Circle Stories

Tell the class that as a team they will be creating a story about an animal that is trying to achieve their dream.

Instructions:

- Ask the students to sit in a circle on the floor.
- Ask the class to choose one of the animals from the stimulus sheet, to decide on a setting for the story, and a dream that the animal wants to pursue.
- As a class, brainstorm the orientation, complication and the resolution of the story before you begin. You could do this by drawing a mind map on the board. This is a good opportunity to model the planning process, and it also allows a variety of students to contribute their ideas.
- Once you have planned the story, ask the students to stand up and as you go around the circle ask each student to contribute one word each to build the story that you have just planned. Remind them that they need to follow the short story structure carefully to be able to make it all the way to the end of the story.
- You may like to have an object that you pass around the circle to control who is speaking.
- It may take a couple of practises to get the hang of it, but this activity is a lovely way to encourage the students to work together as a team, whilst also having lots of fun learning about narrative!
- Remind the students that they will need to listen closely to their peers, as they will need to build off the ideas of those who have gone before them.



©Bruce Whatley, 2006, from *Jasmine Wants to Dance* by Jackie French and Bruce Whatley. Published by HarperCollins Publishers Australia.



Reflecting on the Show

It is important to take the time to unpack a show with the students to find out how they individually interpreted the performance and what they each took away from it.

How did the show make you feel and why?

What were 3 things that you loved about the show?

1.

2.

3.

If you could ask Josephine one question, what would it be?

Describe the set, costumes and music from the show? What did you see and hear?

Josephine worked towards achieving a dream that she was really passionate about. Can you think of 2 goals that you would like to achieve in 2018? At the end of the year, you can check to see if you were able to achieve your 2 goals.

1.

2.



Meet the Author and Illustrator

Jackie French: Author

Jackie French is an Australian author, historian, ecologist, 2014-2015 Australian Children's Laureate and 2015 Senior Australian of the Year. Jackie has written over 200 books, some of which have sold millions of copies and won over 60 awards in Australia and internationally!

Jackie was born in Sydney and grew up on the outskirts of Brisbane, however she now lives in the Araluen Valley where she researches the species that live in the surrounding bush land around her home. Jackie has passionately written many environmental publications, and advocates for the protection of endangered species. When Jackie isn't writing, she enjoys lunch with friends, harvesting fruit from her own trees, reading to her grandkids, trying to find her glasses, and eating dark chocolate.

Jackie is dyslexic and a patron of literacy programs across Australia, with a wide and deep experience in learning differences, support methods, and their outcomes for students. Jackie is a passionate advocate for equal education opportunities.



Bruce Whatley: Illustrator

Bruce jumped into the unknown world of picture books after a career in advertising as an illustrator and art director working in London and then Sydney. Since 1992 Bruce has written and/or illustrated over 80 children's picture books. Though based in Australia, his work is published internationally, and in 2014 was included in the Bologna Children's Book Fair Exhibition.

His main inspiration has been his family, who feature in several of his earlier picture books. His wife Rosie Smith has often been co-author on many of his projects. He uses a variety of illustration mediums, including: gouache, pen and ink, pencil, oils, water colour and more recently CGI software. His aim is to entertain and surprise the reader with illustration styles that vary considerably depending on the text and the age group of his audience.



Meet the Cast

Rebecca Hetherington: Playing Josephine



Rebecca started her career at a young age playing Tessie in GFO's *Annie*, Dinah in TPC's *High Society*, and in Opera Australia's *La Boheme*. Prior to graduating from the Western Australian Academy of Performing Arts in 2014, she performed as Dionne in *Hair*, Rosalia in *Westside Story* and Mary Flynn in *Merrily We Roll Along*. Since graduating, Rebecca has played Heather McNamara in the Australian Tour of *Heathers*, Casey in *First Date* and ensemble roles in *Tick, Tick Boom* and *Elegies: A Song Cycle*. Her TV credits include *The Dr Blake Mysteries*, *Blue Heelers* and *The Secret Life of Us*.

Chloe Dallimore: Playing Ballet Director, Brolga and Lyre Bird



Chloe is best known for her portrayal of Ulla, the Swedish blonde bombshell in *The Producers-The New Mel Brooks Musical* which won her five awards, including the 2005 Helpmann Award. Chloe recently starred as Morticia Addams in the musical *The Addams Family*, for which she was nominated for another Helpmann Award. She then made a return to The Production Company as Tessie Tura in *Gypsy*, followed by Neil Rutherford's *Beyond Desire* at Hayes Theatre Company, and most recently she starred in the brand new Australian musical, *Joh for PM*.

Amanda Laing: Playing Lyre Bird, Big Annie and Ballerina



Amanda graduated with a Bachelor of Performance from the University of Western Sydney, and then went on to complete a rigorous internship with Zen Zen Zo Physical Theatre Company. In 2017, she toured nationally with the stage adaptation of David Walliams award-winning book *Mr Stink* directed by Jonathan Biggins. Her stage credits include: *Zeroville* for Lies, Lies and Propaganda, *Dinkum Assorted* for New Theatre, *Emma Dean and The Imaginary Friends* for Emma Dean/Old Fitz Theatre, *Golden Summer* for Dairakudakan in Japan, *Dante's Inferno*, *Amadeus*, and many more.

Hayden Rodgers: Playing Joey, Brolga and Male Ballet Dancer



Hayden is a 2016 graduate of the Queensland Conservatorium's Bachelor of Musical Theatre. During his time there he played leading roles, including: Dickon in *The Secret Garden*, Roger in *Rent*, and he also sang with the Queensland Pops Orchestra in *Rhonda Burchmore On Broadway*. Hayden has been seen in various concert performances and shows, such as: *Cluedo! The Interactive Game* for Anywhere Theatre Festival, *The Brisbane Sessions: Beyoncé*, and he also toured South-East Queensland schools with Perform Educational Musicals' production of *Super Duper* for Book Week 2017.

Meet the Creatives

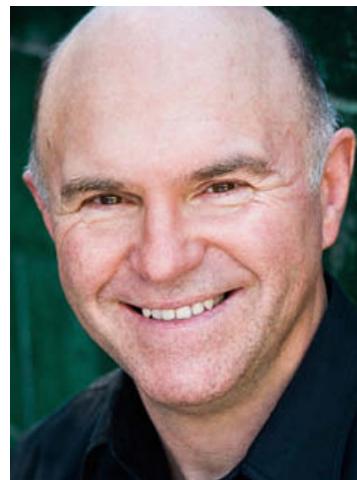
Jonathan Biggins: Director

Jonathan is an actor, writer and director with a wide and varied stage career. He is one of the creators of the Sydney Theatre Company's (STC) *Wharf Revue*, and his acting credits include: *Travesties*, *The White Guard* and *Ying Tong* for STC, *The Importance of Being Earnest* for Melbourne Theatre Company, *The Mikado* and *Orpheus in the Underworld* for Opera Australia, and *Essington Lewis: I Am Work*. His film and TV credits include: *A Few Best Men* and *Three Men and a Baby Grand*. Jonathan has contributed to Fairfax's Good Weekend magazine, co-written twenty *Wharf Revues*, the musicals *Living in the 70s* and *The Republic of Myopia*, and the plays *Australia Day* and *Talk*. Jonathan is the winner of two Australian Writers Guild awards, and he is also the author of four books.



Phillip Scott: Composer

Phil Scott is a writer, actor, composer and pianist. For 17 years he has co-written, musically directed, and appeared onstage in the annual *Wharf Revue* for Sydney Theatre Company (STC), to sell-out seasons around the country. Phil's solo shows include: *Serious Cabaret*, and the award-winning and Helpmann-nominated Lionel Bart show *Reviewing the Situation* for Hayes Theatre Company. Phil has co-written several shows with Trevor Ashley, including *Pop Princess*, *Fat Swan*, *Diamonds Are For Trevor*, and *The Bodybag*. Phil acted in and co-wrote several ABC TV series including *The Gillies Report*, and he was also a staff writer on *Good News Week*. He has composed two musicals, *Safety in Numbers* for Ensemble, and *The Republic of Myopia* for STC. He has also written four novels published by Penguin Australia.



Tim Harbour: Choreographer from The Australian Ballet

Tim Harbour danced with The Australian Ballet from 1995 to 2007. Since he stopped dancing, Tim's choreography has been commissioned by a variety of Australian and international companies including: The Australian Ballet, Houston Ballet and Singapore Dance Theatre. Tim made his first main stage work *Halcyon* for The Australian Ballet in 2010. For the company's 50th anniversary he made *Sweeudee* in 2012, and in 2014 they presented his *Ostinato* at New York's Fall for Dance Festival. That same year Tim was named a resident choreographer with The Australian Ballet, and in 2015 he created *Filigree and Shadow*, which received multiple Green Room Awards nominations for choreography, design, lighting and best ensemble.



Meet the Creatives

James Browne: Set and Costume Designer

James is a set and costume designer with a wealth of experience. His credits include: *Cabaret*, *The Detectives Handbook*, *Dogfights*, *Truth Beauty and a Picture of You* and *Xanadu* for Hayes Theatre Company, *Pete the Sheep* for Monkey Baa Theatre Company, *Certified Male* for Regal Theatre, *Fat Swan* for Seymour Centre, *Just for Laughs* for Sydney Opera House, *Side by Side* for Theatre Royal and *Turns* for Reg Livermore. James' recent design works include: *The Very Hungry Caterpillar* and *Diving for Pearls* for Griffin Theatre Company, *The Red Tree* for National Theatre of Paramatta, *Miracle City* and *Blanc De Blanc* for Sydney Opera House, *Funhouse* for Brisbane Festival, *Love Riot* for P&O cruise line, and many more.



Emma Lockhart-Wilson: Lighting Designer

Emma graduated from the University of Wollongong with a Bachelor of Creative Arts, and she also holds a Master of Design from the University of New South Wales. Her lighting design credits include: *Love/Chamberlain* for Moral Panic; *Where the Streets had a Name* for Monkey Baa Theatre Company; *Oedipus Doesn't Live Here Anymore*, *Intersection*, *Fight With All Your Might*, *The Zombies Of Tonight*, *All Good Things*, *The Trolleys* and *A Town Named War Boy* for Australian Theatre For Young People; *Tribunal* for Powerhouse Youth Theatre; *Heads Will Roll* and *The Forest Unyielding* for Self Help Arts; *You Will Not Play Wagner*, *My Name is Asher Lev* and *Coming to See Aunt Sophie* for Shalom Encounters; *Make a Band* and *JDIND* for Applespiel; *Jumping the Shark Fantastic* for Malcolm Whittaker, and many more.



David Bergman: Sound Designer

David's recent work includes the video design for *Muriel's Wedding The Musical* for Sydney Theatre Company (STC), and composing and sound designing for the National Institute of Dramatic Arts' productions of *SALEM*, *Another Country* and *Too Many Elephants*. In 2016, he was the video designer for Monkey Baa Theatre Company's award-winning production of *The Peasant Prince*, and STC's acclaimed production of *The Hanging*. He also worked as sound designer on Australian Theatre For Young People's multi-award winning production of *Spring Awakening-The Musical*. David has been a part of STC's *The Wharf Revue* team since 2009, designing the video and sound for their eight most recent productions, including: *The Patriotic Rag*, *Back to Bite You*, *Celebrating 15 Years* and *Open for Business*.



Costume and Set Design



The set is designed to combine both the extravagance of a classical ballet theatre with a distinctly Australian edge. The modules that make up the set are designed to rotate very smoothly and quickly between each scene. The costume design is a blend of classic ballet silhouettes and Australian animals. The aim was to humanise the animals to allow their specific personalities to come through; with detailed wings, tails, feathers and furs.

James Browne- Set and Costume Designer



Creative Development

- In March 2017, Monkey Baa conducted a series of workshops with Braidwood Dance Studio, to see first-hand how young people who share Josephine's passion for dance and ballet responded to the book. One of the highlights was having Jackie French read the book to the students.
- In November 2017, the cast and the creatives had their first week of creative development where they were able to start exploring the script, the music and the movement of the characters.

Jackie French reading Josephine aloud



Braidwood students exploring movement



The amazing Tim Harbour in action



Josephine admiring the Lyrebirds dance



The first read-through of the script



Exploring the movement of animals



Creative Presentation

At the end of the creative development week in November, the company put on a showing of the work that the cast and creatives had developed during the week. The evening was a huge success that generated great excitement about the upcoming production. In order to keep in touch with more of the behind the scenes journey of the production, follow our Josephine Wants to Dance Facebook page @josephinewantstodance, and follow us on Instagram @monkeybaatheatreco.

Hayden, Amanda and Rebecca



The opening kangaroo sequence



Scene read through with the director



Josephine dancing with the Lyrebirds



Links to The Early Years Learning Framework & Framework for School Aged Care in Australia

Outcome 1: Children Have a Strong Sense of Identity

- Children develop knowledgeable and confident self-identities.
- Children learn to interact in relation to others with care, empathy and respect.

Outcome 2: Children are Connected with and Contribute to their World

- Children develop a sense of belonging to groups and communities and an understanding of the reciprocal rights and responsibilities necessary for active community participation.
- Children respond to diversity with respect.

Outcome 3: Children have a Strong Sense of Wellbeing

- Children become strong in their social and emotional wellbeing.

Outcome 4: Children are Confident and Involved Learners

- Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.
- Children develop a range of skills and processes such as problem solving, enquiry, experimentation, hypothesising, researching and investigating.
- Children transfer and adapt what they have learned from one context to another.
- Children resource their own learning through connecting with people, place, technologies and natural and processed materials.

Outcome 5: Children are Effective Communicators

- Children interact verbally and non-verbally with others for a range of purposes.
- Children engage with a range of texts and gain meaning from these texts.



Further Resources & Acknowledgements

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